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GROUNDING [REDACTED]
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SOCIAL 
 MAKING

21.07.22 - 22.07.22

Overview

“How do we ground ourselves as practitioners, community members, audiences in our work, when our ecologies become less and less sustainable?”

Social Making Introduction

Socially Engaged Practice Now and Next – Grounding and Spatial Justice

After the past couple of years, it's good to welcome you back to Social Making, to reconnecting and making a shared space for this couple of days, to taking time to deeply consider the field of art practice, and to taking away ideas and energy to your places of living and working and making. It feels like we need to identify sources to sustain ourselves as the resources we have depended on become thinner or feinter, resources to sustain us collectively, within community and not in isolation.

Part of this resourcing of ourselves is through knowledge and skills, learning from each other, learning from those who've had it tough and have found ways of managing through it or adapting or shifting practices and energies. . The presenters at Social Making can offer some examples and models, and the workshops will allow you to test tools for grounding, to resist groundlessness.

The ground we live on is divided, it is parcelled up, cut into pieces with a mix of borders, limits, fences, boundaries separating people from each other, forming categories, making distinctions, in order to control, to colonise and to extract. We are told stories that claim these walls and barriers are natural, are traditional, are given. Where do we find ways to build our counter-narratives that connect, that throw ropes across, that form nets?

We can see ancestors and allies who have pushed for and held space in the past, who have reclaimed the enclosed and fenced off spaces of power and authority and worked hard to make those spaces more open, more hospitable - belonging spaces. Working in the current constructs, speaking the languages of politicians and capitalists, can quickly turn arguments into competing claims, zero sum games. One challenge is to find other ways of shaping this so that survival of everyone (human, non-human, the unclassified and the unnamed) can be supported.

A common respect for and willingness to learn from the various, the minor, the local can be a strength against the steamroller of neo-liberal progress. In collective, we can work toward a common ground composed of a wide mosaic of valuable pieces, not a homogenous system that extracts value from all, human and non-human alike, and channels that to a narrow select few.

We are used to working with shifting ground, that's the reality of operating with tight budgets, with children, with illness, with a model of scarcity and a system of economic values designed to be volatile. We have learned ways to work in this environment, it is not easy, and it wastes time and effort, but we can hold onto these things we know, and pass them on, share them, work out adaptations and improvements together. The ground will continue to shift, species are going extinct, the climate is disrupted, we could give in, cave to it, or we can think of those we come from and those who will follow, and find our purpose in this.

We hope you have a great visit to Plymouth, and that you can use the time, the conversations, the activity of these two days at Social Making to gain some breathing space, to do some fieldwork, and return to your place of making with refreshed energy and enthusiasm.

***Kim Wide CEO and Artistic Co-Director of Take A Part & Mark Leahy
Chair of the Take A Part Board***



Schedule

Thursday 21st July

09.00 - 10.00	Registration, Tea and Coffee
10.00 - 10.15	Symposium Welcome, Kim Wide, CEO of Take A Part
10.15 - 11.15	Presentation, In Place of War
11.25 - 12.55	First Workshop Rotation
12.55 - 14.00	Lunch Break
14.00 - 15.00	Presentation, Ways of Working
15.10 - 16.40	Second Workshop Rotation
17.00 - 19.00	MIRROR Private View of Huma Mulji's Exhibition 'Your Tongue in My Mouth'

Friday 22nd July

09.00 - 10.00	Tea and coffee
10.00 - 11.00	Presentation (Online), Cooking Sections
11.10 - 12.40	Third Workshop Rotation
12.40 - 14.00	Lunch Break
14.00 - 15.00	Presentation, Cara Courage
15.00 - 15.30	Final Thoughts, Mark Leahy, Chair of the Take A Part Board

“How do we navigate geo-spatial constructs of the ground – thinking through Brexit, international migration issues, and global conflicts?”

Symposium Information

Please pre-register for the event via the [form](https://forms.gle/jyqzaKuMaGSuJRmt6)
<https://forms.gle/jyqzaKuMaGSuJRmt6>

Registration is from 9am-10am on the first morning of the Symposium (20th of July) in the foyer of Art University Plymouth (formerly Plymouth College of Art) at Tavistock Place.

Access information

The pre-registration form is focused around your access needs so that our partners Far Flung Dance Theatre can provide you with any access support you may need. During the symposium you will have usage of the two below spaces:

Chill Out Space

Join Far Flung Dance Theatre in their chill out room where you can relax, recharge and reflect during the event. Drop in any time throughout the conference. There will be quiet activities where you can process your thoughts, or come and lie down/sit down in the quiet corner and escape from the input. There will be people on hand to support you if you need someone to talk to.

Quiet Space

Next to the Chill Out Space is a room for silence and rest. The room is for 1 person at a time, unless support is needed or permission granted from the person accessing the room. There is a sign on the door so that you can let people know when the space is in use.

Engagement at Social Making

We want you to be comfortable at all times. For this reason we will be asking everyone to abide by the [Social Art Network's Safer Spaces Agreement](http://socialartnetwork.org/wp-content/uploads/2022/01/SAN-Safer-Spaces-Agreement.pdf)
<http://socialartnetwork.org/wp-content/uploads/2022/01/SAN-Safer-Spaces-Agreement.pdf>

In all workshop and presentation spaces:

- The doors will be left open for you to leave when you like
- The lights will be slightly raised so you can navigate the space
- There will be cushions and mats at the front if you wish to rest at any moment
- Far Flung will be providing some fidget toys and have ear defenders if you wish to use them at all throughout the day - come find Far Flung in the Chill Out Space

Please give yourself permission for time out at any point, join Far Flung in the chill out area for time to rest and reflect, or find quiet in the quiet room.
YOU HAVE PERMISSION to rest!

“How can we work against losing ground – of women’s rights, trans rights, disability rights, LGBTQ+ rights, migrant rights, and justice?”

Symposium Information

Getting to Arts University Plymouth

The address is:

Arts University Plymouth (formerly Plymouth College of Art)
Tavistock Place
Plymouth
PL4 8AT

It is a ten minute walk from Plymouth Railway Station. Follow signs for the City Centre and The Box. In reverse, the Railway Station is well sign posted around the city.

The university is within walking distance of the coach station on Mayflower Street. It's a 7 minute walk following signs for The Box. In reverse, the Coach Station is well sign posted.

If you are travelling via car and using a satnav, the postcode PL4 8BA will lead you to Regent Street Public Car Park, just next door to our Tavistock Place campus. Alternatively, parking is available at the Drake Circus Shopping Centre just across the road. There is also a limited amount of on-street parking on Regent Street.

Refreshments

There will be complimentary teas and coffees upon arrival each morning of the symposium, and at lunch time; however due to ongoing risks of covid-19 transmission there will be no lunch served as part of symposium tickets this year. Below are some suggestions of places to grab a quick lunch (we will have just under an hour each day for lunch) and some suggestions for lovely independent dinner options.

Lunch Options

Co-Op Food: 10 Regent Street, Plymouth PL4 8BE [1min walk]

Tesco Express: Discovery Heights, Plymouth PL1 1UH [4mins walk]

By Drakes Circus:

Marks and Spencer: 1 Cornwall St, Plymouth PL1 1DH [4mins walk]

Oggy Oggy Pasties: 11 Cornwall St, Plymouth PL1 1NL [4mins walk]

Starbucks: Charles St, Drakes Circus, Plymouth PL1 1EA, [2 mins walk]

And many more in the city centre/ Drakes Circus area, just remember to be as speedy as possible as we don't have long!

Dinner Options

Veggie Perrins: Vegetarian and Vegan Indian Restaurant specialising in Gujarati style cuisine. 97 Mayflower St, Plymouth PL1 1SD.

Koiishi: Japanese Restaurant. 101 Mayflower St, Plymouth PL1 1SD

Positano: Italian Restaurant. Booking recommended. 36-38 Mayflower St, Plymouth PL1 1QX

Cosmic Kitchen: Vegan Bistro. Cosmic Kitchen, Jack Leslie Square, Palace Street, PL12AY

Harbourside: Award Winning Fish and Chips; 35 Southside St, Plymouth PL1 2LE

The Lord High Admiral: Bistro Pub, 33 Stonehouse St, Stonehouse, Plymouth PL1 3PE

And two very good independent offers, **Knead Pizza** and **Zephyr Burger** are both moving into the centre of the city to open restaurants but at the time of design are not yet open. We'd highly recommend these options if they are open by mid July when the symposium is on.

Abstracts, Speaker & Workshop Leader Information

“How can we find common ground
in a world seemingly becoming
more polarised?”

In Place of War

In Place of War is a global organisation that uses artistic creativity in places of conflict as a tool for positive change. We enable grassroots change-makers in music, theatre & visual arts to transform a culture of violence and suffering into hope, opportunity and freedom.

Rozenn Logan

Rozenn is a Creative Producer & Project Manager with In Place of War. She has a degree in Fine Art Painting and a Master's in Contemporary Curating. A background in visual arts, curating, engagement and event production, she has worked as artist educator in the UK and internationally. She was previously Curator of Learning at the Saatchi Gallery, where she designed and developed an artist-led, multidisciplinary engagement programme for schools, young people, families and community groups. She now works in a freelance capacity across arts and community engagement, events, research, art writing & exhibitions. Rozenn also currently co-produces the Mockingbird Nest Programme, an arts programme for young people in care with The Fostering Network. In 2021, she managed the In Place of War pilot project 100 Agents of Change (100AC), a youth art & activism residency and mentoring programme, which was awarded a prize in the Calouste Gulbenkian Foundation Award for Civic Arts Organisations. Rozenn is based in Bristol.

Selam Amare

Selam is a comedian & youth activist based in London. She is currently part of the current No Direction Home stand-up comedy cohort. In 2021 Selam was part of In Place of War's first-ever Youth Advisory Board (YAB), developed for the project 100 Agents of Change. She also took part in the 100AC residency & mentoring programme, and is now a Youth Board Advisor to IPOW. Selam is a firm believer in giving back to the community through skills exchange, and is passionate about working with refugee issues and social change. She has curated two independent Ethiopian community events at Richmix in London that were both attended by over 200 people, creating a safe space for East Africans to explore their culture & identity and providing a platform to empower and increase self-esteem and leadership skills. As a second generation Ethiopian, Selam is passionate about promoting African arts and culture through content creation and social media platforms.

Global to Local

Rozenn and Selam will introduce the work and mission of In Place of War in striving to conquer conflict with creativity in conflict zones around the world. They will present the recent 100 Agents of Change project, which was born out of the drive to mobilise young people in the UK to become agents of change, learning from and using innovative methods from IPOW's global network of change-makers to form international solidarities and use creativity to fight injustice in an increasingly polarised country, and world. The programme was the first major UK-based project for In Place of War and aimed to facilitate the exchange of knowledge production from the Global South to the UK, centering collaboration, community-led expertise and accessibility. Rozenn and Selam will discuss how and why 100AC emerged and explore the outcomes and impact of the project. They will conclude by sharing their learning & reflections as practitioners & community members working to connect the work of artists & activists at a global & hyperlocal level.



Ways of Working

Ways of Working emerged in the year of 2020 - amidst a pandemic existing and growing inequality, increased austerity and worsening climate chaos. At this time of breakdown what could we glean from our past projects and experiences in order to go forward with renewal - and what could we leave behind? We established the company around a kitchen table after homeschooling had finished; it was set up in dialogue with friends, comrades and communities both locally and internationally. This was based on Owen Griffiths' practice and its relationship to place and community and the long term relationships developed as a result of this work.

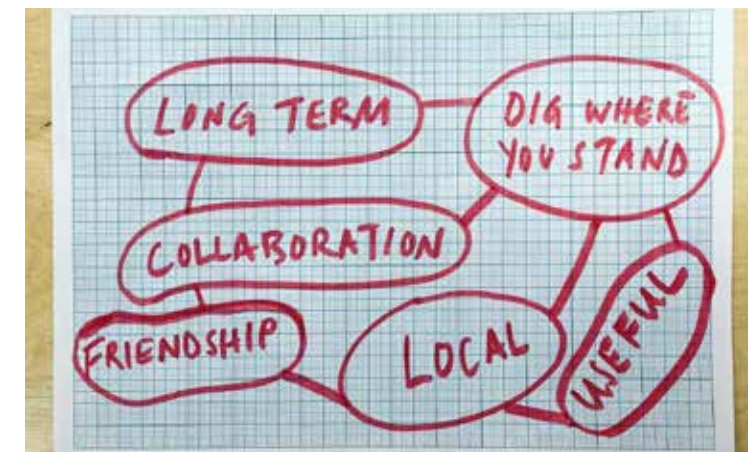
Ways of Working brings agendas of social, environmental, racial and community justice into projects which involve everyday infrastructure. These processes might start by thinking about how our streets look, how we can protect our green civic spaces and how our galleries and museums work with communities.

Ways of Working is based on collaboration, friendship and working towards deconstructing economic and social marginalisation and is committed to anti-racist work, and understands this means advocating for and working towards real-world change. This is ongoing and material work, consisting of learning, being and doing, which we are committed to building into our practice. We have identified a series of keywords and phrases with which we will attempt to articulate this from exploring these words and phrases from Local to Long Term to Digging Where you Stand to Collaboration.



Speaker - Ways of Working

Owen Griffiths will present Ways of Working's projects alongside some of his own work that responds to the ideas of the themes such as land use, to community resilience, to arte util and social / climate justice. From establishing a series of gardens in the city of Swansea, to re-imagining the canal networks of post industrial South Wales as spaces to cultivate the radical imagination to creating a new community neighborhood plan to a process of decolonising a museum collection with local residents. Exploring ideas of spatial, climate and community justice and resilience and moving beyond temporary empowerment into an embedded long term place based practice. Owen will be joined by collaborator and creative producer Isabel Griffin to talk about The Street Matters and other projects.



Speaker - Ways of Working



Cooking Sections

Cooking Sections examines the systems that organise the world through food. Using site-responsive installation, performance and video, they explore the overlapping boundaries between art, architecture, ecology and geopolitics. Established in London in 2013 by Daniel Fernández Pascual and Alon Schwabe, their practice uses food as a lens and a tool to observe landscapes in transformation. They have worked on multiple iterations of the long-term site-responsive CLIMAVORE project since 2015, exploring how to eat as humans change climates..

Their work has been exhibited at Tate Britain, Serpentine Galleries, SALT, Bonniers Konsthall, Lafayette Anticipations, Grand Union, Atlas Arts, HKW, Storefront for Art and Architecture; the Taipei Biennial, 58th Venice Biennale, Shanghai Biennial, Los Angeles Public Art Triennial, Sharjah Architecture Triennial, Sharjah Art Biennial, Performa17, Manifesta12, and New Orleans Triennial among others. They have been residents at Headlands Center for the Arts, California; and The Politics of Food at Delfina Foundation, London. They are part of British Art Show 9. They lead a studio unit at the Royal College of Art, London, and were guest professors at the Academy of Fine Arts, Munich.

Cooking Sections were nominated for the Turner Prize in 2021. They were awarded the Special Prize at the 2019 Future Generation Art Prize and were nominated for the Visible Award for socially-engaged practices. Daniel is the recipient of the 2020 Harvard GSD Wheelwright Prize for Being Shellfish.



Speaker - Cooking Sections

CLIMAVORE proposes how to eat as humans change climates. Or actually, how to live as humans in changing climates. As seasons creep, we recognise that eating less industrial meat protein, more locally-grown produce, or more plant-based dishes is crucial but perhaps not enough. The long term project is a call to move beyond a carnivore, omnivore, locavore, vegetarian or vegan diet. CLIMAVORE is a future-defining way of eating and living in a new epoch for humans on this planet. CLIMAVORE is a platform that develops adaptive and holistic forms of eating that respond to the climate emergency across the world. It fosters collaboration with experts in ecology, marine biology, agronomy, nutrition, and engineering, as well as local farmers, fisherfolk, and schoolchildren. Working since 2015 on the Isle Skye and globally, the platform fosters community-led processes to promote alternative and regenerative food systems. In their presentation Cooking Sections will discuss their different projects developed under this framework that respond to the new seasons of the climate emergency.



Speaker - Cooking Sections

Cara Courage

Dr Cara Courage is a placemaking, and arts, activism and museums academic and practitioner and speaks internationally on topics covering the C21st museum, the civic and activist museum, socially engaged art in community and museum settings and arts and urban design, placemaking and planning and has published widely on these topics. Cara is author of *Arts in Place: The Arts, the Urban and Social Practice* (Routledge, 2017), and the co-editor of *Creative Placemaking and Beyond* (Routledge, 2018), and editor of *The Routledge Handbook of Placemaking* (Routledge, 2021).

*Square peg, round hole?
Should social makers bother with
institutions? And do institutions know
what they are doing?*

*The 2020 syndemic put social
responsibility and accountability into
sharp relief for cultural institutions,
and many called upon social makers
to programme their way through this.
Social makers were also knocking on the
institutional door, wanting to work with
them to make good on their own desire
to work with publics in need.*

*Why though? Why did so many think the
museum space a suitable one for social
making? Why were museums being
looked upon for leadership by social
makers? Do institutions know what they
are asking for? Where does the power
lie in this institutional- social maker
relationship?*

*Cara works with and for museums
as a social practice professional and
knows the inherent tensions and the
incredible transformative power in these
relationships from first-hand experience
inside and out of the institutional setting.
In this session, Cara will speak with Kim
Wide of Take A Part to the pivotal time
that social making is in vis a vis cultural
institutions and will ask, why should you
bother?*



Rachel Dobbs

Rachel Dobbs is an artist & educator based in Plymouth (UK). Rachel's practice spans a range of collaborative artistic and community-focused projects, all with a strong emphasis on people, relationships, communication and systems of exchange.

As one half of LOW PROFILE (with Hannah Rose), Rachel makes artworks that centre on the connections between people, and creating new experiences that happen in people's real life. LOW PROFILE use things like bold statements, text, badges, sound, temporary gatherings, and event-structures to help them do this. They make art that is designed to be encountered in social situations, public spaces and become part of people's everyday. Most recently they have been working to create a large-scale celebration of volunteering through the artwork PEOPLE (Plymouth) (2022), showing the artwork NEVER GIVE UP with ESAD de Reims / FRAC Champagne-Ardenne (2021), and co-authoring the new immersive sound work DRUMROLL with composer/percussionist Richard Sharp (2020).

Rachel is a co-founder and co-animator of JarSquad (with Carmen Wong & Tess Wilmot) - an on-going social art project that brings people, surplus food, empty jars, know-how and knowledge together to create delicious jams, pickles and preserves from resources that would otherwise go to waste. JarSquad joins the dots between food-waste, climate emergency, and social connectedness. It is an experiment in solidarity economy, an exploration of common-ing, and an invitation to rethink value, together.

In the last year, Rachel has also been working with The Village Hub in the Stoke & Morice Town neighbourhoods of Plymouth as a Creative Community Builder. This role has developed through a Take A Part supported project with the aim of uncovering, growing and nurturing community creativity and connections to local nature, green-spaces and heritage.

This work builds on Rachel's experience and track-record in initiating, developing and delivering artist-led projects over the last 19 years. She regularly supports artists, DIY arts/community organisers and staff at arts organisations to think through their projects - offering a sounding board, advice and a space to reflect on your work, ideas, creative processes, strategic planning & problem-solving, how to connect with audiences, and approaches to fundraising or just simply getting things started. She has been getting nerdy about crowdfunding since 2012, and has raised over £161,000 through crowdfunding campaigns she has worked on, run or advised during that time.

Map and Build Your Crowd

Every ambitious project needs a crowd – a large and definable group of people who are going to support, contribute to, engage with or gather together around the ideas and people behind making the project happen. Join artist and educator Rachel Dobbs for a workshop focussing on how to map and build your crowd to work towards successful funding bids, crowdfunding campaigns or micro-patronage and individual giving schemes. This is an essential skill for creative practitioners, community groups and organisations alike. Firstly, you'll find out how to start mapping your own crowd. Then we'll focus on ways to extend your connections with other people to help you access the opportunities and resources you need to make big things happen!



Elinor Lower

Elinor Lower is a Bristol-based writer / director / dramaturg. The things they make wrestle with / celebrate form, rebellion, noise, collaboration, care, mess, ritual, love and JOY. Across their work, they are driven by the urge to turn thought into action and to interrogate, dismantle and rebuild systems / schedules / plays / text into things that can be bolder, kinder, more transparent, more useful. They are associate artist at FEN and Literary Associate of the Young SixSix theatre company (resident at Bristol Old Vic). They are a board director at Bristol Ideas, and have been a member of the Rising Arts Agency creative community since 2016.

www.elinorlower.com

Rising Arts Agency is a youth-led social enterprise based in Bristol. They support underrepresented young people (aged 18-30) to fulfil their creative ambitions and mobilise to affect radical social change through the arts. They are anti-establishment disruptors, co-created with and for young people, and fiercely independent. The staff team are all under 30 and the board and non-exec directors are all under 26. Everything they do is rooted in co-creation and embedding young people in the creative and cultural sector from grassroots engagement to strategic leadership. They recognise the value and expertise that young people bring, and are committed to paying them properly for their time and insight, and listening deeply to what they have to say.

www.rising.org.uk



How do we find the joy in resistance? How do we protect creativity? How do we ensure we are actually taking material steps towards a better future?

In 2020, in response to the pandemic and other long-term global crises, Rising Arts Agency refocused its resources and attention towards its creative community of young people, and into active co-creation and direct response. From this approach came the citywide #WhoseFuture billboard campaigns and the Battersea Arts Centre/Co Creating Change Network-supported pilot Our Culture.

Each of these projects positioned the knowledge and priorities of young people in Bristol at their heart; #WhoseFuture 1 (July 2020) profiled the work of 37 young creatives on 370+ billboards across the Bristol in urgent response to the city's grappling with racism, the climate crisis, accessibility, leadership and more. In 2021, the billboards headlined conversations about community and the role of collective care in fighting for change.

Using methods from these campaigns, their practice, and Rising's wider work, Elinor Lower will instigate an active, participatory session where we will explore how we can leverage our individual and collective strengths to dismantle systems of oppression and create environments where we, and our creativity, can all thrive.



Far Flung Dance Theatre

Far Flung Dance Theatre is an integrated dance theatre company based in Plymouth. We are inclusive, working with a collective of people from all walks of life, this includes disabled and non disabled people as well as people with long term health conditions (LTHC) and hidden disability. We challenge what people perceive as disability or a barrier by supporting people to be their very best self.

Our mission is to provide more people with high quality training, mentoring and performance opportunities that result in clearer progression routes into the performing arts industry. As a company we believe that everyone has the right to be unique, to flourish in creative environments and have high quality opportunities with purpose.



Nothing about us, without us

In this practical workshop led by Far Flung, we will explore how together, we can create accessible art environments that benefit all. We will explore inclusive language, access barriers to physical working environments, and atmospheric changes that can be easily implemented into your workplace culture and arts practice. We will work together to create creative solutions through tasks and exercises.

In this workshop we will share relaxed models of practice, and will demonstrate a chill out space environment within the workshop. We will invite all participants to relax - and experience a different way of working that has a slower and gentle approach.

*You will have the opportunity to take a moment to consider what you need to thrive particularly in such a chaotic landscape.
What do you need in order to be your truest self?
What environments do you thrive in?
If you could ask for anything without fear or judgment or feeling 'demanding' what would it be?
We will create access ryders and access audits for your own personal use and for environments you work in.*

If you have any access requirements for this session - please let us know ahead of the workshop by filling in this [form](#).

Access Provided in workshop

- We will be providing a chill out space in this workshop
- We will be operating with a relaxed workshop approach
- Resources designed to suit Access Requirements (please fill out form link above.)
- Access Worker

Further Information

**“How can we create firm footing,
a supportive space for all to
collaborate when the ground
keeps shifting?”**

Huma Mulji

***Your Tongue in My Mouth* at MIRROR**

Exhibition opening - Thu 21 Jul 5-7pm

Exhibition dates - Fri 22 Jul - Wed 14 Sep 2022

Immediately after independence in August 1947, the government of Pakistan began the long process that would, over the next few decades, modify street names, discard memorials, reshape cultural markers, revise school textbooks, weekends, architecture, law and language. To heal the deep wounds of partition, and in a hurry to distance itself from anything unIslamic, centuries of syncretic cultural and religious rituals were slowly stripped away, eroded and transformed in collective memory.

In 1962, Ayub Khan's military government dismantled 'Malika Victoria', dispersing the many components of the memorial to the Imperial Queen, which eventually found their way across the city. The marble and bronze monument was originally commissioned to the sculptor Sir Hamo Thornycroft, and inaugurated in 1906, by George the V at Frere Hall, Karachi.

Growing up in Karachi, Mulji navigated her way between the disembodied heads and limbs of discarded statues, in the back corridors of Mohatta Palace, then the abandoned home of Fatima Jinnah. In an article in The Herald magazine from 1994, she came across a vivid description of a pedestal outside the Karachi Municipal Corporation Headquarters. Like any city bench, it was found variously occupied by loungers, eating or waiting; cats devouring leftover food and crows and kites swooping down, after the last morsels. No one knew or cared that this was the plinth where once stood an imposing marble statue of the former Empress of India.

This year, the artist journeyed back to Karachi to find this plinth. In the process, stumbling upon other fragments of the memorial. The body of resulting work presented here centres on collective memory, time, place and belonging; complicating accepted historical linearity, placing two worlds in parallel entanglement, taking the viewer to glimpse geographies other than their own and to re-read illegible stories.

The film work Gandhi Garden depicts a pair of bronze lions that once flanked the Queen's statue and now sit in Karachi Zoo whereby a restless present plays out around them.



Red Carpet is a re-staging of the inauguration of the Victoria Memorial at Frere Hall. The image taken from the Archive of Sculptors' Papers at the Henry Moore Institute, Leeds, serves as a backdrop to the exhibition, abraded to leave the ceremonial red carpet as the lasting legacy.

The Karachi Star (titled after a Victorian mosaic pattern called The Star of Karachi) reveals the void left by the footprint of the lost plinth of the Queen Victoria Statue, and Rumour tells the tale of the Queen's nose, lost during the rushed relocation.

The marble statue continues to live in the back of the Mohatta Palace Museum, covered in dust, partly concealed as though swallowed by the city's abundant Bougainvillea spectabilis (locally known as bogan-bail) and Cestrum Nocturnum (Raat ki Rani), with a prohibition on photography. In the exhibition, the photographic work Raat ki Rani (Queen of the Night) is propped casually, emitting a dull scent of this fragrant night blooming plant, bringing distant geographies home.

The film Your Tongue in My Mouth is a portrait of Bilal Sahab, a roadside notary, who types gift deeds, personal wills and letters to the editors of English newspapers on behalf of Karachi's citizens. Sharing the title of the exhibition, the film alludes to the complex relationship between language and interpretation, that which is lost and that which is evoked.

The title of the exhibition is itself both erotic and intrusive, with desire and repulsion simultaneously at play. It suggests violence and discomfort alluding to Pakistan's complicated relationship with its past; and how that history plays out in the present.

Mulji brings together this fragmented architecture, obscured by a collective forgetting and a narrative where the city is the only protagonist.

Huma Mulji is one of two artists selected for The South West Showcase 2022. SWS is a recurring open call platform (est. 2013), showcasing artists from across the South West region. The showcase aims to support artists working and living in the South West through a year-long programme of mentoring and support with an exhibition outcome; presenting a long-term commitment to profiling and supporting the practises of artists in this region.

With thanks to UWE for their generous support with the production of The Karachi Star and Red Carpet, and Mosaic Factory, for their valuable collaboration and help with producing The Star of Karachi.

Mulji's work centres on observing the everyday within urban geographies, particularly across South Asia. She is interested in telling the story of a nebulous combination of the dysfunctional, the heroic, the sorrowful and the resilient. Mulji works across media, with a focus on sculpture, installation and photography.

Huma Mulji is based in Bristol with a studio at Spike Island. Alongside her practice she teaches BA (Hons) Fine Art, at UWE Bristol, and previously at Arts University Plymouth. She is represented by Project88, Mumbai.
www.humamulji.com

Just in Case Zine Library

The Just in Case Zine Library is a collaborative zine collection of zines from around the world. It is toured to venues and has featured at exhibitions, workshops, in libraries and pop-up events. Socially engaged artists, Sally Lemsford and Megan Dunford are the co-head librarians.

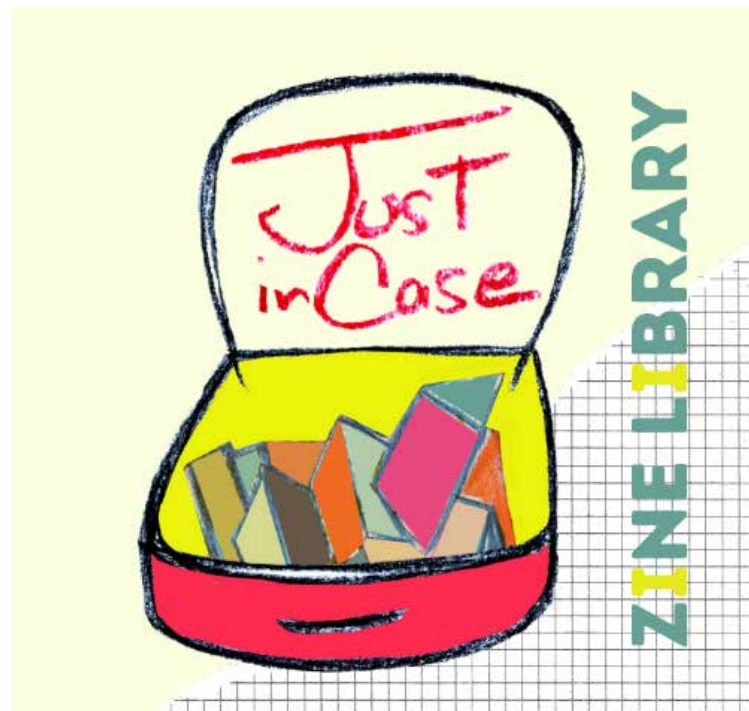
This growing collection of zines includes the librarians own offerings too, some made individually, others as part of Arts collective SEAFair and many that they have made collaboratively; whilst facilitating zine making sessions with others, having conversations about their shared or individual practices' or whilst waiting for the kettle to boil.

Sally Lemsford
sallylemsford.co.uk

Megan Durnford
www.megandunford.com

Just in Case Zine Library
justincasezinelibrary.org/the-librarians

Instagram:
instagram.com/justincasezinelibrary



Now & Next

During the symposium we will be live tweeting using **#socialmaking2022**

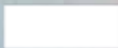
Please feel free to join us, we are **@TakeAPart** on twitter.

Please be aware that we will be recording the event and will be sharing documentation of the presentations via our YouTube channel. If you contribute to the public discussions during the symposium sessions this will be recorded. Please refer to the Crowd Photo Release Notice at the registration desk, or speak to any members of the symposium team if you have any questions or concerns about this. We are pleased to be able to share the discussion and learning from our events with a wider audience of community members, artists, researchers, and commissioners by documenting our events. Search YouTube 'Social Making: Socially Engaged Practice Now and Next' to find us.

We want our next Social Making event in 2024 to be even better - please do give your honest feedback by using the evaluation forms provided and share your thoughts at our doodle table.

This symposium has been made possible thanks to the support of Take A Part CIO, Arts Council England and Arts University Plymouth.

“How can we create firm footing, a supportive space for all to collaborate when the ground keeps shifting?”

SOCIAL 
 MAKING